

FASHIONS AT THE FRENCH CAPITAL.

NEW IDEAS IN DRESSES, MATERIALS, HATS AND OTHER STYLES.

THE LENGTH OF SKIRTS — THE CLOTH OR VELVET COLLAR
INDISPENSABLE—A NEW MANTLE—ORNAMENTS FOR
THE HAIR—THE POPULARITY OF LACE—
A NEW SILKY TISSUE—MATERIALS
NOW IN USE.

PARIS, Nov. 20, 1897.

DRESSES continue to grow longer for "dress" purposes, but there are plenty of pretty morning dresses practical enough for anyone, with long boleros or vest with short basques, with revers opening over a chemisette of silk cashmere or velvet, according to the weather. A pretty model is a costume in plaid, thick in appearance, but very light. The long bolero crosses in the front with turn-down collar and revers in kid glaze wood color, bordered with baguettes of pique cloth. The tight-fitting sleeves, with square epaulettes, are trimmed like the revers, that is, with piqueres, and there are large horn buttons. The chemisette is in capucine-colored satin merveilleux, made with linon pleats and ruche of white silk muslin round the neck. Another walking dress, which would also make a nice bicycling costume, is in thick vigogne navy blue. The vest has short basques and large revers, with turn-down collar in reindeer, which is a very pretty shade. Large buttons are covered with reindeer. The chemisette, in navy blue taffetas, is made up of tiny pleats, separated by a featherstitch. A charming costume is a skirt and long bolero in caracul. The large revers and high collar are in zibeline, chemisette in brown taffetas, to match the zibeline. The caracul is not at all heavy; in fact, it is much lighter than cloth. It is lined with satin. As I have said above, dresses have grown much longer, but it is hoped that they will not grow into trains. At present they fall an inch on the ground at the back, and touch the ground all round. But they are not lined any more, that is to say, they fall over an underskirt of taffetas almost as long as the skirt, but narrower. The skirts, which are untrimmed, have a silk balayouse, which causes them to stand out well. Fashions tend not so much to style as to perfection in execution.

All the new corsages are flat and tight-fitting, showing princess dresses, without any trimming, showing off the figure to the best possible advantage. Redingotes are coming in. These are also tight-fitting. With the skirts somewhat long, a soupçon of crinoline is all that is required to give the cachet of the Empire styles.

The large medicis collar in cloth or velvet or fur ornaments on every style of vest and mantle is de rigueur. The large ruche round the neck has quite gone out of fashion. For evening mantles, the medicis has the inside lined with a bouillonne of silk muslin or a feather boa—always pretty and still in favor in white and black or beige. A novelty is an immense ruche of fur, like a large pierrot made with wide satin ribbon, bordered with fur and ruche, with thick pleats double and triple, and made in such a way that only the fur is seen. In grey satin, bordered with chinchilla, the effect is most charming.

Here is a novelty in ball costumes in pale blue satin, the front forming panels over blue tulle. Lambrequins and bows of ribbon in narrow blue satin fall down the front. There are also two bows on the corsage, and one round to the décolleté, tight-fitting wrinkled sleeves to the elbow, and epaulettes of satin on the shoulders.

Here is quite a new style in mantles, called *bonne femme*, which really signifies comfortable; it is in miroir velvet, gooseberry color, lined with sky-blue Indian damask, and trimmed round the bottom and up the front with pleated bouillonnes of mousseline de soie, gooseberry color. The large hood is turned up with a deep

hem, edged with a ruche; very high collar with ruche. The cloak, which is very full, almost touches the ground all round. There are no sleeves, but the hands pass through arm-holes.

Nearly all the hats turn up on the side, with large velvet bows or tufts of flowers placed between the passe and the hair. They are more or less adorned with strass buckles and jewel motifs.

For the hair, pretty little combs and ornaments are still used, but the grand chic is a flat comb in light tortoiseshell; placed under the chignon it forms a long flat band.

Here is a charming morning costume in grey cloth: It is tailor-made, the pleats of the skirts falling on each side, and the whole touching the ground all round. The vest-jacket crosses on the side, and fastens on the side with one handsome button. The small medicis collar and the whole coat is lined with ermine. Bands of ermine form braces on each shoulder. There is a pretty steel ceinture, and a large ermine muff. The hat is in draped blue velvet, with tiny bordering of ermine; wavy contoux feathers are placed on the side.

A new departure in visiting dresses is a dress in frise velvet, bois color. The skirt is very flat at the top, going out wide at the bottom, with a large volant. From the top of the flounce to three inches from the waist the skirt is coulisse. The sleeves are also coulisse, and quite flat all the way. There is a deep ceinture and buckle. The collet is in plain velvet, encircled with two rows of zibeline tails. The Medicis collar is lined with fur, and large lace cravat, and the large felt hat is trimmed with dahlias in shades of violine.

For the theatre is a corsage in Chantilly lace, crossed over one side, very much décolleté and tight-fitting. Long, tight-fitting sleeves are in Chantilly. A very deep ceinture is in embroidered gold. The skirt pleated soleil is in black silk muslin. A charming little collet is in black satin lamp-shade shape, made with small volants one above another, each volant edged with zibeline, lined with white satin. The high collar of zibeline has a bunch of tails at the neck.

In the way of materials, brocat, moire, and satin are much used, veiled with tulle and brilliant with applications of lace. So also are Chantilly, Flemish lace, Bruges, Brussels, Malines, English point Alençon, and Duchess lace, and also every variety of guipure, from old Venetian to the finest Binches. For a morning dress I have seen a toilette in cream Indian damask, with small train, made up with a tablier, recovered with two deep flounces of Chantilly lace. The train which is thrown much at the back, has on each side a volant of coquille of the same lace, the heading of which disappeared under a plisse of black silk muslin. The corsage of damask is veiled with a fichu Marie Antoinette in Chantilly lace, forming jockey on the sleeves. The capote of white lace is draped with black velvet, with panaches of white marabouts.

Another toilette is in a new tissue known as *fleur de velours*. This tissue is very bright and silky-looking. The skirt, which has a slight train, is covered on one side with a narrow quille in grey coulisse velvet. On each side of the opening of the skirt are groups of three pattes of embroidery in brown and steel chenille. Tiny steel buttons are placed at the extremity of each patte. The corsage is tight-fitting at the back, and blouses at the front, demi-décolleté over a velvet gilet.—Jeanne, in *The Drapers' Record*.

"A NOD IS AS GOOD AS A WINK," ETC.

This month will see the arrival of the advance guard of prints, muslins, and cotton washing fabrics for spring, 1898, in W. R. Brock & Co.'s warehouse. Amongst them will be some of the newest and most beautiful goods ever seen in Canada. Most of the lines cannot be repeated and orders are tumbling in.